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amount of "homely wisdom," is gravely maintained, and delights the reader with its fine consistency. The author has a pet theory — about the necessity of cross-breeding among the nations — and perhaps on this score we may excuse the ponderous and somewhat unimaginative Irish-American, for surely he is a hybrid type.

After the quiet humour of the manner of the story's telling, the skill with which Mr. Benson makes the situation of the entire artisan class evident, deserves comment. He has tried to make the life of a class of humanity his subject, and in so far has failed to do justice to character. This we are ready to forgive the writer of so amusing and thought-provoking a book.

TWO OF THE MOST REMARKABLE OF THE SONNETS OF FRANCIS BACON, THE TRUE SHAKESPEARE. By Henry Hamilton Harwood. A Compilation, Arrangement and Composition. Richmond. 1908.

The one hundred and thirty pages of accumulated evidence, collected at the cost of valuable time and still more valuable money, have grown out of the challenge of Richard Grant White to Baconians to "produce the goods." And this book is anything but a freighted argosy. Anyway, whether Sonnets XXVI and LXVI are Shakespeare's or not, the writer certainly proves that they are Bacon's, provided you are inclined to believe that way. The main trouble lies in the giving of challenges by literary men, particularly Shakespearian scholars, to Baconians.

RAHAB, A DRAMA. By Richard Burton. New York: Henry Holt & Co. 1906.

THE SAXONS. A Drama of Christianity in the North. By Edwin Davies Schoonmaker. Chicago: The Hammersmark Publishing Co. 1905.

The younger writers who attempt the poetic drama frequently invite failure. If the theme is one that can be dramatically treated, there is a tendency to over lyricise; if it cannot be, there is the temptation to run into the epic. Burton's drama handles the Old Testament theme with restraint and is comparatively free from the lyric weakness. The "Saxons" is only a drama in name.